

U N I V E R S I T Y O F T O R O N T O

**Toronto
Conservatory
of Music**

DIAMOND JUBILEE FESTIVAL

CONSERVATORY SYMPHONY ORCHESTRA

Conductor:
ETTORE MAZZOLENI

MASSEY HALL, MAY 2, 1947, AT 8:30 P.M.

CONSERVATORY SYMPHONY ORCHESTRA
1946 — 1947

(augmented)

First Violins

HILLEL DIAMOND (*Concertmaster*)
GISELE LA FLÈCHE
JOE PACH
ANDREW BENAC
JAMES INNES
ILONA MILIAN
MYROSLAW BINIOWSKY
IRENE MAKOFF
FRANK RADCLIFFE
ROGER SWANSON
RAMON BODNARUK
NATHAN GREENBERG
PAT MITCHELL
MARY ANN PAUL
PEARL PALMASON*†
JACK GROOB*

Second Violins

VICTOR FELDBRILL
MORRY KERNERMAN
BRUCE DUNCAN
ERICA ZENTNER
JOHN MAIR
MARIO DE SOTTO
BILLIE BUSCHERT
EMIL FIRST
MARION HARDING
JOAN HOYLE
LOIS THOMAS
GINA BOUKYDIS
NICHOLAS PETROFF
JOHN MOSCOW*†
GOLDIE BELL*†

Violas

JAMES PATAKI
ROSS LECHOW
ROBERT WARBURTON*
JACK NEILSON*†
STANLEY SOLOMON*

MYER FOGLE*

VICTOR ZUCHTER*
GEORGE PYPER*

'Cellos

ROWLAND PACK
VERNON TROTT
JAMES HUNTER
LAURA K. MUIR
CARL KAYE
ISAAC MAMOTT†
CORNELIUS YSSELSTYN†
MARY OXLEY*†

Basses

RUTH ROSS
GORDON MACKAY*
THOMAS ANDREWS
CHARLES ROSE†
CHRISTOPHER ADENEY
GEOFFREY BARKER*
JAMES GIBSON
NORMAN HENDEN

Flutes

DIRK KEETBAAS
ANTHONY ANTONACCI
SYDNEY LEVINE
GORDON BROWN

Oboes

GORDON POOLE
STAN WOOD
LLOYD MCHATTIE
ROBERT DUNCAN

English Horn

ROBERT DUNCAN

Clarinets

ABRAHAM GALPER
ARTHUR HART
ROBERT BURNS

Bassoons

WAYLAND MOSHER
ERNEST HUGGINS*

Contra-Bassoon

ERNEST HUGGINS*

Horns

KEN GODWIN
BERNICE BALDWIN
ARTHUR BURGIN
COSMO LATRULO

Trumpets

GEORGE ANDERSON*
JEAN KAVANAGH
JOHN FIORE

Trombones

ALFRED WOOD*
FENWICK WATKIN
GEORGE EDWARDS
DAVID ALLEN

Tympani

JAMES BRADFORD

*former member

†faculty

CONSERVATORY

SYMPHONY

ORCHESTRA

(augmented)

Conductor - - - - - ETTORE MAZZOLENI

Programme

CONCERTO IN A MINOR, OP. 102 - - - - - Brahms

for violin and 'cello with orchestra

Allegro

VIOLIN, JOSEPH PACH

'CELLO, ROWLAND PACK

CONCERTO NO. 1 IN D MINOR, OP. 15 - - - - - Brahms

for piano and orchestra

Maestoso

Adagio

Rondo—Allegro non troppo

PIANO, YVONNE GUIGUET

Intermission

SYMPHONY NO. 1 IN C, OP. 68 - - - - - Brahms

Un poco sostenuto: Allegro

Andante sostenuto

Un poco allegretto e grazioso

Adagio: Allegro non troppo, ma con brio

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CONSERVATORY SYMPHONY ORCHESTRA

In 1906, when the Conservatory Symphony was founded with Frank Welsman as its conductor, Toronto had no major orchestra. The new organization was a success from the start; and indeed so delighted the music-loving citizens that within three years it was released from the Conservatory to a wider public, before whom it played as the first Toronto Symphony.

This left the Conservatory once again without an orchestra of its own; a lack felt increasingly until 1914, when another was got together under the baton of Frank Blachford, who was succeeded in turn by the late Luigi von Kunits, Donald Heins, and finally in 1934 by Ettore Mazzoleni, its conductor ever since.

The primary aim of the Orchestra is, of course, the training of students in orchestral routine and repertory; and this has been so well achieved that its graduates are to be found among the members of many great orchestras abroad and virtually all those in Canada—more than half the present personnel of the Toronto Symphony, for example, began their careers at Conservatory desks.

There are rehearsals every week, both for the various sections and for the whole orchestra, at the latter of which student soloists have an otherwise unobtainable chance to play concertos with full orchestra; and practice in actual conducting is made possible. Music chosen from year to year is varied so as to allow particularly broad and intensive training in sight reading, a fundamental for symphony players. The establishment of the Conservatory's Opera School, with which the orchestra is used and for which it plays at public performances, has opened up still another musical opportunity.

Because it is free from the need to make money, the Conservatory Symphony Orchestra is not obliged to confine itself overwhelmingly to a classic repertory; and its conductors have been able to introduce to the students music in idioms too unfamiliar or by composers too little known here to be acceptable to general concert audiences. As an instance, the orchestra gave what is believed to have been the first Canadian performance of any symphonic work by Shostakovich and the first performance in Toronto of many works by other contemporary composers, particularly of the English school.

Nor have Canadian composers by any means been overlooked, and it is intended in the future to devote more and more time to their work; some of which, things being as they are, might otherwise go too long unheard. Four years ago, the first concert performance of the new Canadian opera, "Transit through Fire" by John Coulter and Healey Willan was given in Convocation Hall, and both faculty and student composers have been represented on the programmes of recent years.

When all these aspects are considered, it will be seen that, apart altogether from practical training, the Conservatory Symphony has made and is making a rich and complex contribution to the whole musical culture of the country.